

SEPTEMBER 5-12, 2018

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CHAPEL OF LOVE  
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CHAMBERLAIN  
RIDES AGAIN  
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Indy's **alternative** voice



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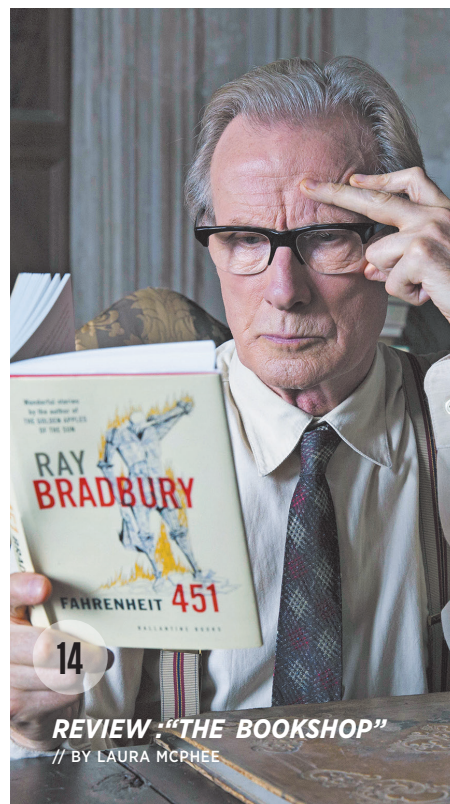
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Penrod Arts Fair



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Festival looks good for  
our kids.



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# AMERICA'S QUARREL WITHOUT END

BY JOHN KRULL // NEWS@NUVO.NET

I'm in the City of Brotherly Love, also known as the cradle of liberty, here over the long holiday weekend.

As I walk the streets and take in the sights associated with the American Revolution, two former presidents of the United States say farewell to a fallen hero of the Republic, a warrior and a lawmaker, indicting the sitting president in the process.

The president, who quarreled often and savagely with the warrior senator, stayed away from the mourning, retreating to a golf course instead, uninvited to the somber proceedings. Before he picked up his putter, the commander-in-chief, as is his wont, tweeted bits of bile.

It all seems so petty, a long hard fall from the heights we once occupied.

But, then, the American insistence on romanticized nostalgia about our past and our origins is almost as addictive as crack—and very nearly as deadly.

We like to think of the founders as paragons, embodiments of virtue cloaked in quaint garb, more statue than human.

They weren't.

Close inspection reveals that the heroes of American creation—Jefferson, George Washington, John Adams, the now ubiquitous Alexander Hamilton, James Madison and Ben Franklin—were just as flawed and plagued by the itches of insecurity and envy as the rest of us.

Jefferson and Hamilton, two precocious minds eager always to be seen as the brightest boy in the room, detested each other. Adams resented Washington. Franklin thought Adams “often quite mad.” Madison and Hamilton worked together to usher the Constitution into being and draft The Federalist Papers, but later came to distrust and despise each other.

Adams hated Hamilton. Jefferson and Washington, once tight, drifted into recrimination and did not speak to each other during the last years of Washington's life. Adams and Jefferson, once bosom friends, quarreled bitterly over politics, did not speak for a decade, and then reconciled late in life.

And Hamilton, of course, engaged in gamesmanship and animosity with another brilliant and ambitious veteran of our revolution, Aaron Burr, who shot him dead during a duel on a Jersey shore.

In short, the founders of this nation spent almost as much time fighting with each other as they did battling the Brits.

Gazing at our history through a gauzy film does both our past and us a disservice. The men who made this nation, talented and brilliant though they were, had only a limited vision of where the revolution they started would take them.

And us.

They excluded Blacks, women, laborers and too many others from their promises of liberty and equality, but they also crafted the language and the impulses by which all who were excluded could indict them.

And us.

The founders' fears, failures, rivalries and animosities—their very humanity—didn't stop them from expanding this world's notions of human worth and human liberty.

It shouldn't stop us. ■

*John Krull is director of Franklin College's Pulliam School of Journalism and publisher of TheStatehouseFile.com, a news website powered by Franklin College journalism students.*

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# RECYCLEFORCE FINDS SUCCESS WITH EX-OFFENDER PROGRAM

*Federal Study Proves Benefit of Rehabilitation Initiative*

BY ROB BURGESS // RBURGESS@NUVO.NET

The crowd that congregated on the morning of Aug. 28 at Tinker House Events was gathered to celebrate a success story years in the making.

The “Grow What Works: Reduce Crime through Transitional Employment” event served as the unveiling of the results of a long-term study of RecycleForce, an Indianapolis-based social enterprise.

The program is designed to reduce recidivism while safely recycling electronics in Indianapolis. RecycleForce hires formerly incarcerated men and women and provides them with job training and support services in preparation for their transition to full-time employment.

The firm has grown from two employees in 2006 to employing 16 full-time staff and around 50 ex-offenders cycling through its training programs on a given week. In the process, the team has recycled more than 11 million pounds of materials since its

inception. More than 200 ex-offenders have found permanent, unsubsidized employment through RecycleForce, as of 2012.

RecycleForce received \$5.5 million in funding from the Department of Labor to operate as one of seven programs participating in a congressionally-authorized Enhanced Transitional Jobs Demonstration, a study to measure the impact of these programs on participants, the government and local communities.

RecycleForce was significant enough to warrant a cost-benefit analysis, the only program in the country to have this next step.

The results were more than encouraging.

## COST-BENEFIT ANALYSIS

Beyond the stories of rehabilitation, there is also hard numbers to back up the claim that RecycleForce benefits the community.

According to the study, RecycleForce reduced participant recidivism by 6.2 percentage points. Additionally, participants were 8.6 percentage points less likely to be incarcerated than the control group; 4.6 percentage points less likely to be arrested; and 4.2 percentage points less likely to be convicted.

Participants on average earned more than \$5,800 in wages and other benefits over the 30-month time period associated

with the study. RecycleForce wages helped enable participants to support themselves and their families, the study found.

This includes an average of more than \$490 per participant in regular child support payments than the control group over the time period associated with the study.

By reducing reoffending among participants, RecycleForce provided benefits totaling \$13,297 per person to the Indianapolis community—including \$4,215 in taxpayer savings over the time period associated with the study. Reduced re-admission to prison and jail alone led to savings of \$3,565 per participant.

Participation in the program also led to \$686 in savings per participant attributable to reduced victimization from crime and associated costs (i.e., medical expenses, lost or damaged property).

***“There are people [...] going through this on a daily basis and nobody’s helping them.”***

— ANDREW KING

'I WAS SET UP TO FAIL'

Every year, almost 600,000 individuals are released from state prisons in the United States; over two-thirds of those released will be rearrested within three years.

About 4,000 to 5,000 people return to Marion County from the Indiana Department of Corrections alone.

Without intervention, 45 percent will re-offend and be re-incarcerated within three years.

Andrew King said he could have very easily been one of those statistics.

“When I was sentenced, I was set up to fail,” he said.

King is now the director of inventory and quality control, a position he created for himself.

“I created my job because I like numbers,” he said. “So, I made spreadsheets and started tracking stuff, and then once you track stuff long enough you can actually predict out what you’re going to produce.”

A decade ago, his situation was quite a bit bleaker.

When he was released from jail in 2009, he was court-ordered to live under a bridge on Washington Street.

King said he felt stuck. He couldn’t even get a job as a dishwasher.

“I’m a fairly smart guy,” he said. “I’ve never had a problem getting a job. I served in the United States Navy. And it was dumbfounding for me because nobody would hire me.”

Then, a program for homeless veterans gave him a reference for RecycleForce. King said he immediately took to the work.

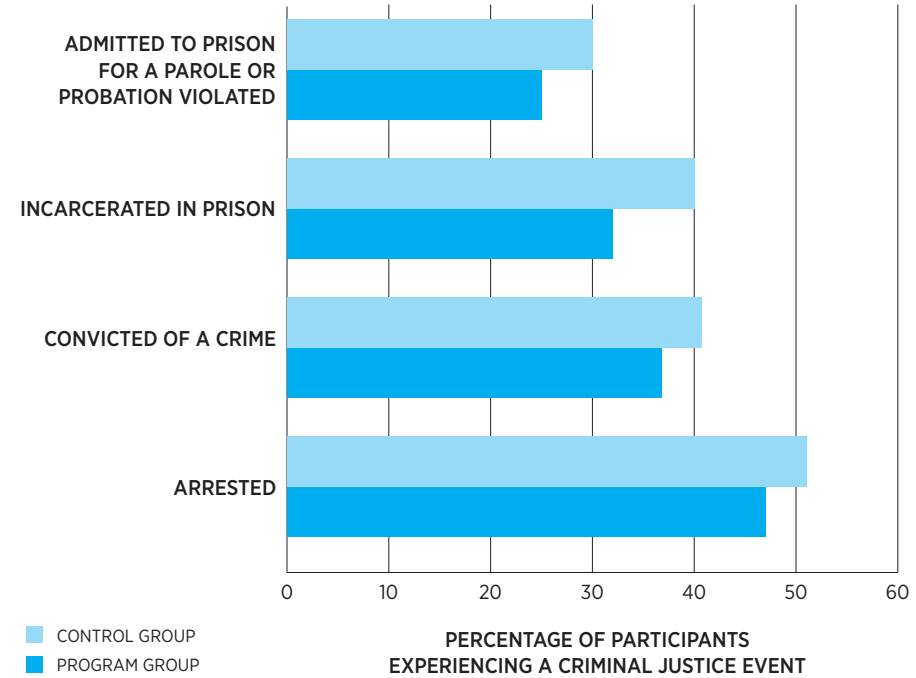
“In a sense what we’re doing here is mining,” he said. “This is urban mining. And, we break stuff for living. It’s fun.”

King said Gregg Keesling, RecycleForce founder, was immediately impressed with his work ethic.

“He’s like, ‘That guy works so hard, he’s got to be on meth.’ I’m like, ‘No, I’ve been living under a bridge. I’ve worked since I was 15. I like working. Right? Working is good. It beats living under a bridge,’” said King.

King said his mission now centers around being the voice for those who were

IMPACT OF RECYCLEFORCE ON RECIDIVISM RATES (%)





in his shoes.

"I still work here is because the people that are going through the system don't have a voice," he said. "My voice is different. My story is not unique. There are people out on the floor that are going through this on a daily basis and nobody's helping them."

#### 'RAPID ATTACHMENT'

A main factor in the success of the RecycleForce program is its focus on "rapid attachment."

This is the number of days between enrollment and the participant's first paycheck. The unique structure of RecycleForce as a social enterprise benefits the participant by minimizing this number resulting in improved outcomes.

King said when he was released from jail was ordered to wear a GPS tracker, which cost him \$86 per week. He was also mandated to attend court-ordered counseling, participate in daily reporting (another \$2 a day), and submit to nearly 50 drug tests. (Those were another \$10 per instance, as well.)

He said getting to the paycheck quickly helped him stay afloat.

Robert Smith, one of RecycleForce's longtime employees, spoke during the presentation of the findings. He said his own experience mirrored those who are currently in the midst of the program.

"It was hard," he said. "It wasn't easy, [but] I made it. We can't save everybody, but it saved me.

"We don't turn our backs on people. The program does work. I'm living proof of it."

Part of what makes the program work

is a focus on peer mentoring. Near the back of the production floor is a group of chairs facing each other where workers come together each morning.

"This is the circle, and [it's] basically group therapy," said King.

"This gives our guys a chance to kind of talk about their issues and

problems, [to] use the experience from those who have been here longer."

King said this form of peer mentoring works because the advice comes straight from those who have gone through the same challenges new employees face each day.

"I'm looking behind me showing everyone else this is how you do it," he said. "We're creating this culture here where we're helping everyone." ■

***"We don't turn our backs on people. The program does work. I'm living proof of it."***

—ROBERT SMITH



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**SEPT. 22 & 23:** Snag a ticket to Holler on the Hill in Garfield Park — a cut of the proceeds goes to IFA and other non-profits.

**OCT. 20:** Toast to the Trees: A Game of Thrones-themed music party at Indy Hostel. Presented by Midland Arts & Antiques and Marigold Clothing.

Details at  
[indianaforestalliance.org](http://indianaforestalliance.org)



# FIRST FRIDAY IN SEPTEMBER

BY **DAN GROSSMAN** // DGROSSMAN@NUVO.NET

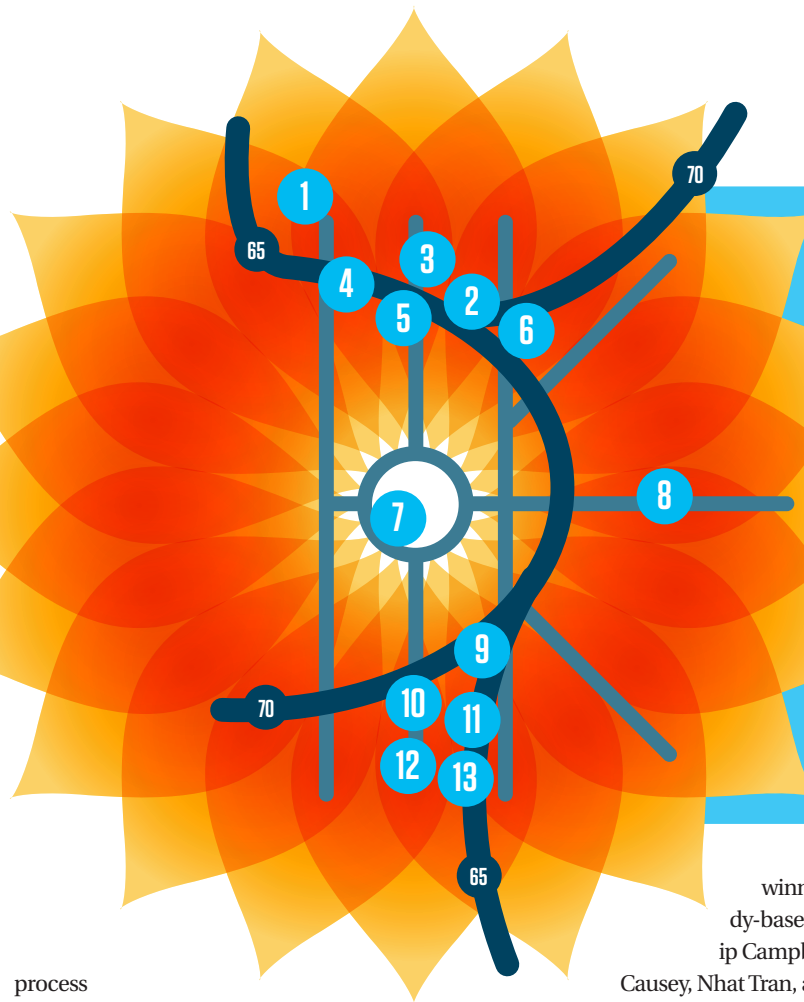
If you can afford the \$175 ticket price, the Evening with Penrod at **Newfields**—the night before the 52nd annual Penrod Arts Fair—it would be well worth your investment. That is because ticket proceeds benefit Indy arts programs. You will also have your pick of 150 Penrod artists selling their work at this event. But as you'll see in this preview, going to Penrod isn't the only way to give back to the Indy arts community this First Friday.

Oh yeah. I suppose that I should talk about the food available at Evening at Penrod. If you're hungry, you'll get to munch on food from some of Indy's finest restaurants, from San-giovese to Artie's Paleo OnTheGo.

For the more budget-minded, you can munch at **Indiana Landmarks** at the *Sankofa* exhibit presented by We Are Indy Arts, a collective of local African American visual, performing, and literary artists. There will be complimentary food and drink available. Some of these artists you may have seen in exhibitions about town, such as 2018 Beckmann Fellowship winner Gary Gee, and some may be new to you. You can also check out a performance by Griot Drum Ensemble.

Aside from the free food and wine also available at the **Harrison Center**, I'm particularly looking forward to seeing the new paintings of Harrison Center studio artist William Denton Ray. While the subjects of Ray's paintings often appear to be tribal mutants from other worlds, his show *Configurations* will highlight his new abstract work.

"I think of this new body of work as visual instances, brief snapshots from my subconscious and vague dream-like memories that explore new realms," Ray says in the Harrison Center press release. "What I enjoy most about this new work is by not forcing the subject matter these paintings are revealing new forms and configurations that are abstract with hints of things slightly recognizable. This new



**1 // Newfields**, 4000 N. Michigan Rd.

**2 // Indiana Landmarks**, 1201 Central Ave.

**3 // Harrison Center**, 1505 N. Delaware St.

**4 // 10th West Gallery**, 212 W. 10th St.

**5 // Gallery 924**, 924 N. Pennsylvania St.

**6 // Circle City Industrial Complex**, 1125 E. Brookside Ave.

**7 // Long-Sharp Gallery**, 1 N. Illinois St.

**8 // Cat Head Press**, 2834 E. Washington St.

**9 // Murphy Art Center**, 1043 Virginia Ave.

**10 // SugarSpace**, 39 E. Raymond St.

**11 // Garfield Park Arts Center**, 2432 Conservatory Drive

**12 // Tube Factory artspace**, 1125 Cruft St.

**13 // Listen Hear**, 2620 Shelby St.

process is key in developing new imagery, abstraction and distorted worlds for the viewer to explore."

Sept. 7 is also Open Studio Night at the Harrison.

At **10th West Gallery**, *Garbage* won't feature any garbage cans with Oscar the Grouch popping out and bitching at you for some sort of perceived slight. Instead, this exhibit will be all about reutilized materials that artists use in order to make art, in particular the Hoosier artists Patrick Driscoll, Matt Kräck, and invited Georgia resident Scott Silvey who all, apparently, are working with repurposed materials.

The group show at **Gallery 924** honors the inaugural DeHaan Artists of Distinction award

winners—Indy-based artists Philip Campbell, Shawn Causey, Nhat Tran, and Lauren Zoll—no strangers to repurposed and/or unusual media in their artworks.

The award was created in 2017 in order to honor Indy-based contemporary artists with grants up to \$10,000 to fund future work.

Philip Campbell used that money to work with textiles and sewing machines, after working extensively in wood carving, and he calls quilting "the ultimate tactile art." You might also call it the ultimate tactical art, considering that one of the "textiles" he is using is Kevlar.

These days in Indy there's not just an abundance of artists' media out there, there's an expanded range of artists' display spaces. **SugarSpace**, a gallery based in a residence—a "house gallery"—has two exhibitions come

First Friday. *Shirts vs. Skins*, featuring works by Gustavo Ayala and Jon Love, will be at ground level. If the image on the Facebook events page for this one is any indicator, it's going to have a sexual charge to it. *Autozone* by Austin Reavis is featured in the upstairs gallery.

At **Cat Head Press**, there will be an opening reception for an exhibit of new work by Anna Martinez. In August NUVO's Jennifer Delgadillo wrote the following of her work then on display at 10th West Gallery, "Martinez's paintings are muted pieces that seem to reference or exist more as minimalist sculptures than they do as paintings with their bold form and assertiveness."

Inside the ginormous **Circle City Industrial Complex**, *From I to Eye*, by Full Circle Nine artist Eve Eggleston will open in CCIC's second floor Schweitzer Gallery. Her mixed media work is influenced by mythological allegories.

(Speaking of mythological allegories, you might just find a minotaur or some other creature, or at least a representation of said creatures, if you get lost in the labyrinth of CCIC and wind up in Casey Roberts' studio.)

Meanwhile, at Satch Art Space, guest artist Kerrigan James Clark and Satch will have a show entitled *Inside Outside*, an exhibition of Clark's contemporary mixed media paintings and Satch's assemblages created from recycled material.

What's on display at **Long-Sharp Gallery** isn't recycled but reformed: *ISIS Bullet Hole Paintings* by Piers Secunda.

This from the Long Sharp Press release: *Secunda is a British painter and sculptor who has traveled around ISIS-ravaged parts of Iraq. The purpose of Secunda's travels is to make molds of ISIS inflicted damage from ancient artifacts and buildings, to "capture the texture of geopolitical violence, with a focus on the destruction of culture." Secunda superimposes the ISIS damage on casts of ancient objects—creating an unsettling*

*impression that the ancient works have been shot and smashed.*

At LO-FI Lounge at the **Murphy Art Center**, you'll find Brian Presnell's Face Jugs show that you could, I suppose, amply demonstrate the role of building up culture rather than tearing it down. Presnell and his friends Corey Jefferson and Sam Welsh got about 50 people—a "who's who" of Indy artists including Benny Sanders, Justin Vining and Barbara Zech, he says—to come and "throw pots."

"I had tears in my eyes a couple nights, man," Presnell says. "There were so many badass people in the room together all making art together."

Presnell's work in the arts in Indy, he says, has given him a lot of friends who he relies on to create exhibitions like this. Part of the proceeds of this exhibition—those raised in an auction—will be donated to children's education programs at the Indianapolis Arts Center. At one point in his past, Presnell was an at-risk youth like some of those helped

by Art Center programs.

"For you to be able to purchase a Benny Sanders face jug is super-rare and weird," he said. "Face jugs are a southern folk art tradition that we're paying an homage to if you will."

Also at Murphy Art Center, there's an exhibit featuring Muslim artists and curated by Umaymah Muhammad of the Muslim Youth Collective. You'll find *Muslims Aren't Interested in Being Afraid* at Future Friends Holographic Magic Club at Suite 213 in the Murphy.

At the **Garfield Park Arts Center** is *Spectrum, A LGBTQ Exhibition*, an homage to Indy's LGBTQ community featuring local artists of all ages.

Just south of Garfield Park, coming to Big Car Collective territory, you will encounter **Tube Factory artspace**, where Juan William Chávez's interlinked projects, *Indianapolis Bee Sanctuary* and *Mesa Hive* will be on view for a second month.

Also at Tube Factory, Flava Fresh! will ex-

hibit 50 local and regional visual artists in their annual juried series showcase. There will also be an artist's "Walk & Talk" Q&A on opening night.

At Big Car's satellite space, **Listen Hear**, there will be a reception for a show called *Four*.

According to the Facebook's event page, *Four* "is an exhibition of the eclectic mediums of Kevin Hofmiester, Kayla Pappas, Sean Smith, and Jeremy E. Tubbs." The only one of these artists I'm familiar with is Tubbs.

I recall his mixed media work that I wrote about back in 2011, at the IDADA Member show.

"*Joe Bffsplk*," I wrote, "verged on the photo-real in its depiction of street traffic in front of the Chicago Board of Trade building. Mind-blowingly, Tubbs used five different types of duct tape on paper as media in this composition."

I suppose that if I was blown away then by his work, I'd be negligent if I didn't check out his current work, right? ■



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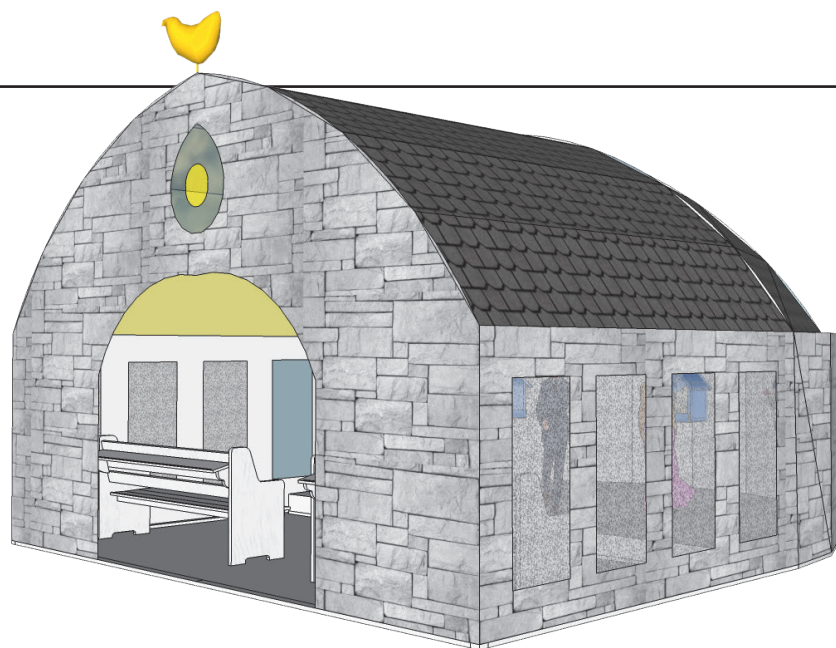
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CHICKEN CHAPEL RENDERINGS BY BIG CAR LEAD BUILDER AND STAFF ARTIST ELLIOT THORNTON //



# TUBE FACTORY'S CHAPEL OF LOVE

*Big Car Continues to Expand Holistic Approach of Art and Placemaking*

BY **DAN GROSSMAN** // [DGROSSMAN@NUVO.NET](mailto:DGROSSMAN@NUVO.NET)

If you pay a visit to Tube Factory artspace on Indy's southeast side, you'll see that it's buzzing with activity, thanks in part to two active bee hives now on the premises. But the nonprofit arts organization under the Big Car umbrella is also trying to raise money for a community kitchen and Vegas style chapel complete with chickens.

If Big Car Collaborative, which runs Tube Factory, is successful in raising \$50,000 by Oct. 19, you'll be able to come to the Tube to have a meal and, if you like, get married.

"We're going to have the chicken chapel of love," says Big Car's director of programming and exhibitions Shauta Marsh. "It's going to be a Vegas-style wedding chapel and meditation space," she says. "I'm going to get ordained and I will perform ceremonies if people want to get married. Or they will just be free to meditate."

And yes, just as Marsh will perform double duty for Big Car, so will the chickens. That is, they will lay eggs for the community kitchen while doing something a little bit more unusual.

"These chickens will be part of people's wedding ceremonies if they so desire," says Marsh. "And I've raised them since they were two days old. We have several different breeds."

If Big Car meets the \$50,000 goal of this "Sunnyside Up Campaign," the Indiana Housing and Community Development Authority will kick in the equivalent amount. The monies would, in addition to funding the chapel, also fund a social kitchen and a serving space in a community gathering area.

That space will serve to offer instructional activities about urban ecology, agriculture, food, and nutrition. These activities would expand on programming already in place on the Tube Factory greenspace: the community garden, chicken coops, and the aforementioned beehives.

You'll find St. Louis-based Juan William Chávez's Indianapolis Bee Sanctuary adjacent to the chicken coops. In place since early August, it could be described as a functional art installation, consisting of colorful wood structures housing two separate beehives. They are set on a foundation of concrete pavers and then surrounded by a retainer wall made of cedar planks. The wall props up a landscaped hill composed of organic soil, fertile ground to enrich plants that the bees can then pollinate.

"There's 90 native species in the sculpture

and sourced here," says Marsh, "all organic. Bees [...] can be poisoned by different fertilizers and pesticides."

Big Car built the sanctuary to Chávez's specifications. Lead builder and staff artist Elliot Thornton helped him manifest the design.

Chávez has run similar projects in St. Louis and in those projects he had the assistance of teenage volunteers.

The volunteers for the project, who wore bee suits for portions of the project, were supplied by Indy-based nonprofit organization TeenWorks.

The sanctuary was completed in the summer and was ready for public view in early August.

But Big Car also sought assistance elsewhere to set up the beehives.

They got it from Kate Franzman, founder and head beekeeper at Bee Public, an Indy-based organization. Her goal is to make the city bee-friendly in a world where overall bee populations have seen steep declines over the past decade.

"I reached out to Kate to help us as an organization to make sure that we're doing it right, that we're taking care of the bees correctly," Marsh said.

Marsh describes the bees as "super chill."

"We were working with an auger and a hammer drill which were super loud and they're just doing their thing making honey," she says. "These are a new colony. These are two different hives and there's a queen in each."

If you visit the Bee Sanctuary, you'll need to put on a bee suit. But you can wear street clothes to see Chávez's *Mesa Hive* exhibit.

In *Mesa Hive*, in Tube Factory's main gallery, you will see various amalgamations of objects put together on a mylar blanket in the center of the gallery. But these sculptural pieces have something in common with the altars you find in Catholic churches throughout the America Southwest and in Mexico.

"The exhibit is in reference to his Peruvian heritage," says Marsh. "Mesas are basically blankets that shamans take into the Andes Mountains and create power charged objects for healing. Mesa is also another word for table; it's actually where the whole concept of altars comes from. Mesas were the first altars and the Incas are the shamans who created mesas in the Andes Mountains." ■

# THE SECRET ORIGINS OF ASH ROCK

WE'RE ALL BOUND BY OUR LOVE OF MUSIC.



MOST OF US ARE HAPPY TO BE MERE FANS, BUT MANY OF YOU MIGHT HAVE ROCK-N-ROLL FANTASIES.

THE BYRDS SANG ABOUT IT...



...JACK BLACK MADE A MOVIE ABOUT IT...



...HOW DO YOU DO IT? IT'S MORE THAN JUST PIANO LESSONS OR GUITAR LESSONS. A ROCK BAND IS ABOUT THE SYNERGY OF COLLABORATION.



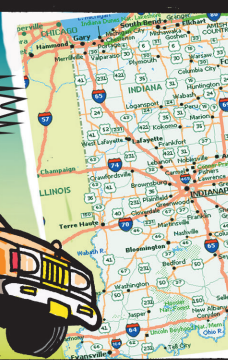
SOMEONE NEEDED TO MAKE A LAB, AND AN INCUBATOR THAT BANDS CAN GROW FROM.



IT BEGAN WITH JAMIE JACKSON SELLING GUITARS IN TENNESSEE AT SAM ASH. EVENTUALLY HE WAS PROMOTED TO STORE MANAGER AND HAD TO RELOCATE TO...



...INDIANAPOLIS! ...LIFE IS A HIGHWAY!...



UNBEKNOWNST TO JAMIE, PRESTON AND ROCKY NASH WERE RELOCATING FROM LOS ANGELES TO JOIN THE NAPTOWN SAM ASH TEAM.

...WE WANNA RIDE IT ALL NIGHT LONG!



THEY WERE TASKED WITH BREATHING NEW LIFE INTO THE MUSIC PROGRAM.



WE NEED TO BE MORE THAN JUST LESSONS. THESE KIDS HAVE ROCK-STAR DREAMS!



WE NEED TO DELIVER ON THAT.



I NEVER REALLY FELT THAT WAY UNTIL I JOINED MY FIRST BAND!

WE NEED A ROCK BAND PROGRAM, LIKE IN THAT JACK BLACK MOVIE. I READ THAT YOU CAN GET A SCHOOL OF ROCK FRANCHISE. MAYBE YOU SHOULD LOOK INTO THAT?

JAMIE CHECKED IT OUT, BUT IT WAS NOT A GREAT MATCH.



YIKES!! THE COST ON THIS IS NUTS! HOW WILL THESE KIDS AFFORD LESSONS AT ALL?

IT'S JUST TOO EXPENSIVE!



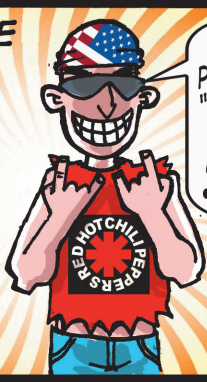
...AND THEY DON'T TEACH THEM TO CREATE! IT'S ALL COVER SONGS.

THEN WE BUILD OUR OWN!



WE CREATE THE PROGRAM THE WAY WE WANT IT. SOMETHING ENCOURAGING THESE KIDS TO WRITE, CREATE, RECORD, MIX... ...THE WHOLE ENCHILADA!

WHADDA WE CALL IT?



I GOT THE PERFECT NAME! "SAM" + "ASH", WE CALL IT... SMASH!

THAT'S REALLY, REALLY LAME.

YOU'RE OVER-THINKING THIS. KEEP IT SIMPLE. HOW ABOUT ASH ROCK?



ASH ROCK?



THAT'S PERFECT!

JAMIE CALLS THE HOME OFFICE HOPING FOR SOME GUIDANCE...



SORRY. THERE'S NO REAL CURRICULUM. IF YOU WANT A GUIDE BOOK YOU WILL JUST HAVE TO WRITE IT.



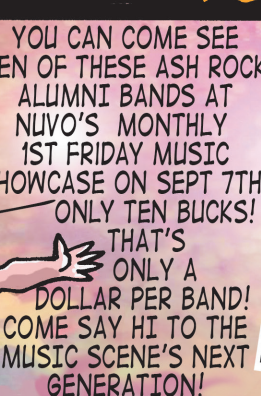
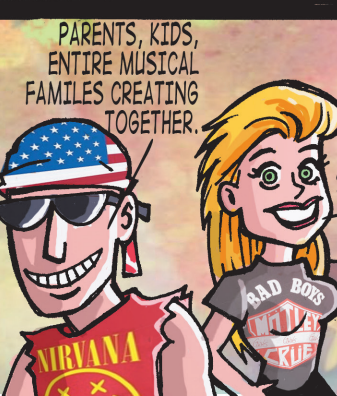
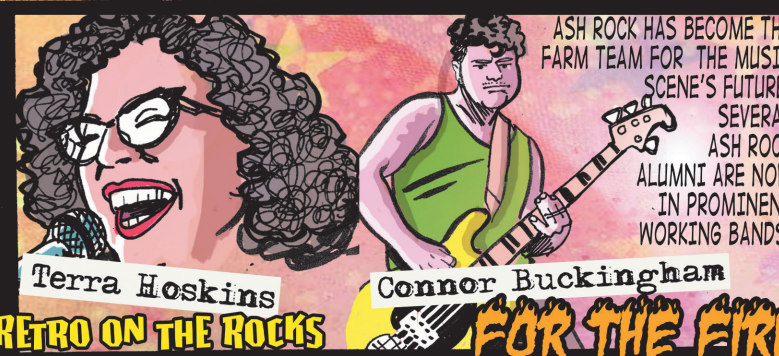
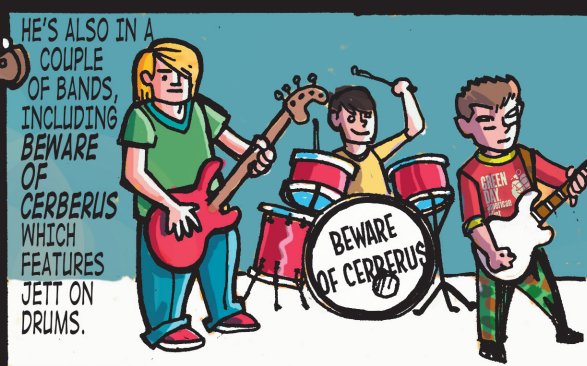
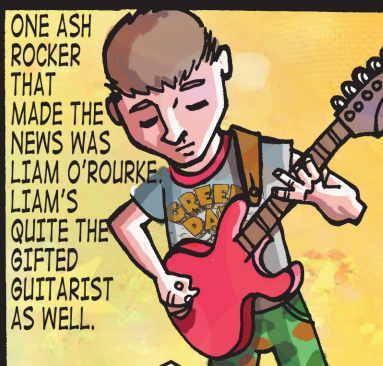
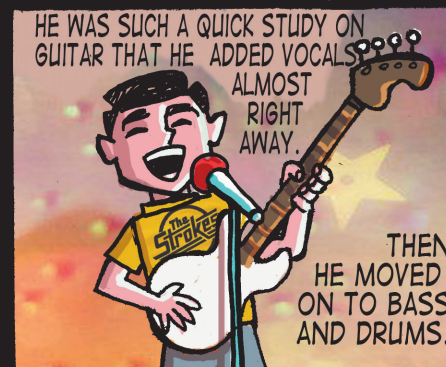
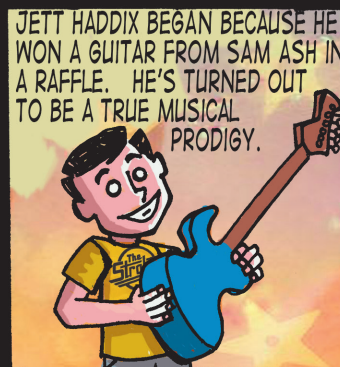
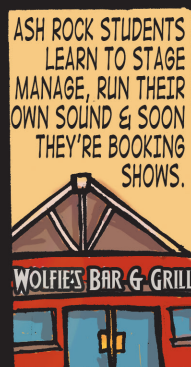
I THINK IT'S SPELLED "NU METAL", NOT "NEW METAL".



THEY FINISHED THE MANUAL & LAUNCHED ASH ROCK.



SOON MOST OF THE KIDS AT SAM ASH WERE SIGNING UP.



SEPT.  
**6**

**WHAT** // Films of Brinton with DJ accompaniment  
**WHERE** // IU Cinema (Bloomington)  
**TICKETS** // **FREE**

SEPT.  
**7-8**

**WHAT** // *Gone with the Wind*  
**WHERE** // Artcraft Theatre  
**TICKETS** // \$3.25-\$5.25



# REVIEW: 'THE BOOKSHOP'

*A Near-Perfect Film as Lovely as it is Literary*

BY **LAURA MCPHEE** // LMCPHEE@NUVO.NET

LOVE, LITERATURE, AND CLASS WARFARE ARE CENTRAL THEMES IN THE FILM //

**T**hose of us who dream of opening charming little bookshops know full well it's a fool's errand.

Those of us who actually open charming little bookshops and lose our ass in the process know it even better.

Emily Mortimer learns this age-old and expensive lesson in her latest film, *The Bookshop*. Directed by Isabel Coixet, who also wrote the screenplay, it's a retelling of Penelope Fitzgerald's 1978 novel of the same name.

If you're the kind of person who can spend hours quietly wandering through a bookstore, this film will transport you in much the same way. At turns delightful and heart-wrenching, it succeeds in having just about everything good fiction should: a beautiful setting, compelling characters, strong plot, and universal themes that transcend its specifics.

The remaining elements of a good story—point of view and the use of literary devices—are not Coixet's strong suit, however. In the end, her ridiculous amount of foreshadowing nearly ruins the film entirely. The heavy-handedness there and in the excessive use of voiceover narration demonstrates a lack of confidence on Coixet's part—a lack of confidence in herself as the storyteller or us as the audience. Either way, it's a problem for an otherwise gem of a movie whose shine is dulled as a result.

That's the bad news.

The good news is that everything else about this movie is near perfect.

As Florence Green, the plucky widow who decides to open a bookstore in a small English village c1959, Mortimer is spot-on. Though her doe-eyed acceptance of everyone in town at face-value is a little hard to swallow in 2018, she

**WHAT** // *The Bookshop*

**WHERE** // Keystone Arts Landmark Cinema

**WHEN** // Now Playing

never appears daft. There's a grit to that pluckiness that has helped her survive far more trying times than being a bookseller. She's picked herself up and dusted herself off more than once and can do it again if need be.

As the reclusive Mr. Brundish, Bill Nighy gives one of his absolutely best performances—one that almost steals the film. Brundish teeters at the edge of eccentricity with quirks and ticks that have kept an entire village at bay for so long they have fictionalized his past to the point of dime-store romance novel. Nighy's ability to flesh out the depth of loneliness in this man, as well as his capacity for love, is masterful. It is his

performance that prompts the film's most genuine tears and laughter.

Over a shared love of books, Florence and Mr. Brundish form an unlikely bond—one that exposes them both as emotionally raw but deeply loving individuals. When the bookshop comes under attack by an evil member of the upper-class, it is Mr. Brundish who steps in as the knight in shining armor and performs the most gallant act he can think of in order to save Florence, his damsel in distress.

As the dragon-lady in need of slaying, Patricia Clarkson is absolutely delicious as the villainous Violet Gamart. As bold as Mr. Brundish is meek, Violet is Cruella deVile to the core, and Clarkson spares nothing in demonstrating the depth of this woman's depravity.

*The Bookshop* is a beautiful and quiet movie with long sequences of silence and stilted conversation. But those are also the film's most profoundly moving moments. The scenes between Mortimer and Nighy are so quiet and so tense you can't tell if you hear your own heart beating or one of theirs. It's an excruciating silence, but also a beautiful and necessary one.

Literature as an act of defiance is a theme throughout the film. From Florence's resolve to open her bookshop against formidable opposition to a young girl clutching a book dockside at the film's end—with Ray Bradbury and Vladimir Nabokov making cameos in between—a subtext of allusions is always just present. Even the scenes where Florence walks along the craggy rocks of the seashore have a Bronte-esque feeling to them.

At its center, however, *The Bookshop* is a story of class warfare. It pits a dying British aristocracy against a free-thinking commoner who isn't intimidated by wealth, power, or tradition. As deeply as we may identify with Florence, and as hard as we want to root for her and her little bookshop, thanks to years of experience—and the ridiculously overstated foreshadowing mentioned above—we know her story isn't going to have a happy ending.

And it doesn't.

But that doesn't make it any less worth telling or this nearly-perfect film any less compelling. **N**

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MISS FREDDYE | 4:15-5:30 PM  
LIL' ED AND THE BLUES  
IMPERIALS | 6-7:30 PM



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# CHAMBERLAIN RIDES AGAIN

// PHOTO BY TONY BYRD

## 'The Moon My Saddle' 20th Anniversary at HI-FI

BY SETH JOHNSON // SJOHNSON@NUVO.NET

The world was certainly a different place in 1998. Google was newly founded, news of the Bill Clinton-Monica Lewinsky scandal had just come to light. Peyton Manning was just starting his rookie year as quarterback of the Indianapolis Colts, and a favorite Indianapolis music venue known as the Patio was still going strong.

It was also in 1998 that Indiana band Chamberlain released their much-loved album *The Moon My Saddle*. Now, two decades later, the storied Indiana band is set to celebrate the release's 20th anniversary with a string of reunion tour dates, including one at HI-FI in Indianapolis on Wednesday, Sept. 12.

The roots of Chamberlain can be traced all the way back to the early '90s, when its members (who were teenagers at the time) first started playing together in the legendary Indianapolis emo-core band Split Lip. After going down this path for a while, the band eventually moved to Bloomington, where they changed their name to Chamberlain and shifted away from punk, instead choosing to go in a more traditional Americana-leaning direction.

"We were young guys who grew up in the punk rock scene, and we had just discovered The Band, Tom Petty, and Bob Dylan," says Chamberlain guitarist Adam Rubenstein. "We grew up listening to Fugazi, Bad Brains, and New York hardcore. We were just in a different playing field so to speak."

Coming from this background, Chamberlain organically injected punk energy into their more traditional Midwest rock 'n' roll sound. For this reason, *The Moon My Saddle* stands out as a classic.

"Living down in Bloomington, all of us fell in love with Americana, and we didn't really know how to play it," Rubenstein says. "I think that's the unique thing about that record. Curt is still playing Fugazi-inspired bass lines. I'm just learning how to play rock 'n' roll guitar. David is just learning to use his voice."

*The Moon My Saddle* was also created at a time when all the members of Chamberlain were entering a new stage of their lives. "We started a band as kids, and then when we wrote that record, it was kind of a turn of events," says bassist Curtis Mead.

"We were branching out, not just musical-

**WHO** // Chamberlain  
**WHEN** // Wednesday, Sept. 12  
**WHERE** // HI-FI **TIX** // hifiindy.com

ly but with school and jobs. It was definitely a turning point for a lot of us." While making the record, the band was also put in somewhat surreal circumstances.

"We were kind of star-struck," says singer David Moore on the making of *The Moon My Saddle*. "We were working with some of Mellencamp's people and recorded it down at his guitar player's studio. It was the first time we kind of felt like we were getting closer to a bigger stage and working with more professional musicians."

Now 20 years removed from its release, the members of Chamberlain are excited to present fans with a slightly revamped version of *The Moon My Saddle*.

"We're older and more mature, and most of us have still kept playing," says Rubenstein, who also mentioned that the band has recently written some new material too. "We sound seasoned. I think the songs [from the

album] now sound like they should sound."

This string of shows will also mark a rare opportunity for fans of Chamberlain to hear every song from *The Moon My Saddle*, as the band never toured on the record. "With some of those songs, it was kind of like, 'Wow. We have not played these together since we literally recorded them,'" Mead says.

Admittedly, Moore was rather hesitant about doing the string of reunion dates at first. "I didn't want it to be about nostalgia as much as it was really something that people were passionate about hearing," he says. Having since seen the response to this *The Moon My Saddle* reunion, he looks forward to sharing a special moment with devoted Chamberlain fans.

"I look forward to being in the moment with the people who still listen to that record regularly and still feel a connection to it," Moore says. "It's always great to be up there and have people screaming and singing the words to the songs back at you. The fact that they're a bit aged, as we all are, and still feel passionately about the songs is what I really take the most honor in." ■

# BRANDI CARLILE RETURNS WITH SIXTH STUDIO ALBUM

*Singer-Songwriter Plays Old National on Saturday*

BY DAVE GIL DE RUBIO // MUSIC@NUVO.NET

With the recent release of her sixth studio album, *By the Way, I Forgive You*, Brandi Carlile has firmly established a creative foothold for herself. Produced by the tandem of Americana guru Dave Cobb and Shooter Jennings, these 10 songs are less about artifice and more about honesty and craft—something that's in short supply on the pop charts nowadays.

And while Carlile's career path has found the Washington state native working with the likes of T-Bone Burnett and Rick Rubin on albums and landing on then-President Barack Obama's Spotify playlist, she remains remarkably grounded and humble. So much so that she unfailingly shares the credit for her success with Tim and Phil Hanseroth, Carlile's identical twin bandmates who have been her ride-or-dies from day one and continue to serve in that role.

"We met when I was a teenager and we were playing music and singing together. They were in other bands and they [and] I had been playing on and off with other bands too. I proposed in a really over-the-top way that we quit everything else and totally focus on each other. I swore that I would get us a record deal and I sold all my microphones and I bought Tim an EBow. I don't know why (they agreed), because they were adult men, but they did," she laughingly recalled. "We made a pact right then and there that everything would be equal three ways, no matter what. And it always has been and it's really, really worked for us as a band and for me personally."

Earnestness and raw emotion infuse Carlile's latest record. She lovingly shares the day-to-day parenting challenges she



CARLILE'S LATEST ALBUM REVERBERATES WITH EARNESTNESS AND RAW EMOTION //

**WHO** // Brandi Carlile  
**WHEN** // Saturday, Sept. 8  
**WHERE** // Old National Centre  
**TICKETS** // livenation.com

shares with wife, Catherine Shepherd, as the mothers of daughter Evangeline (the couple welcomed their second child earlier this year) with matter-of-fact couplets in the hypnotically acoustic tune "The Mother" that include, "The first thing she took from me was selfishness and sleep/She broke a thousand heirlooms I was never meant to keep/She filled my life with color, canceled plans and trashed my car/But none of that

was ever who we are."

Elsewhere, she opens with "Every Time I Hear That Song," a story of forgiveness to an ex-lover wrapped in layered harmonies and subtle French horn, and "Sugartooth," a nod to a real-life troubled friend of the band who grappled with addiction. Driven by pounding piano and Carlile's plaintive wailing, it's Dylan-esque narrative are what Carlile calls "...Tim's opus and the best lyrics he's ever written."

Add in the rich orchestration of the late Paul Buckmaster and what you have is a recording that hits you square in the heart and the head.

"Over the years, I have 10 Paul Buckmas-

ter arrangements and he was a real important influence on my life and a good friend," Carlile said. "It's unbelievable when he died because it didn't seem at all like he was running out of time when we were working on this album."

The empathy that reverberates through Carlile's music also translates to the real world via her Looking Out Foundation. Founded in 2008 by Carlile and the Hanseroths, this nonprofit fund supports causes and organizations that often go unnoticed, with \$1 from every concert ticket sold going towards these efforts. Among the causes that have benefited over the years are WhyHunger, the women's self-defense movement Fight the Fear and most recently, War Child, a charity that helps children of warfare. Using the 10-year anniversary of her 2007 sophomore record *The Story*, Carlile got a number of artists including Dolly Parton, Pearl Jam, Adele and Kris Kristofferson to re-record all those songs and donate all the proceeds to War Child, a project that's on target to raise \$1 million for the charity.

As grand as *I Forgive You* sounds through speakers and/or headphones, Carlile promises more of the same for those venturing out to see her in a live setting.

"It'll be different than anyone who's seen me before. I'm doing a much longer set—I'm doing the entire album with a lot of other songs, too," she explained. "I've also got a couple of new covers—Elton John and Led Zeppelin. I'm bringing a string quartet, a new drummer, a French horn and a pianist. It's going to be a big, refined and sophisticated show, but I'm still going to drink whiskey and lose my mind, so it'll be great." ■

# SOUNDCHECK



**FRIDAY // 9.07**

**The Cold Hearts**

Duke's Indy

The Cold Hearts are one of the best country acts in town and they're pretty much a Duke's staple at this point. Don't miss 'em on Friday night, if ya know what's good for ya. There's no cover charge, so grab a cold one and a big ol' order of chicken. Then, grab your partner to dance your asses off but remember, when the band is playing, "Please, shut the fuck up."



**SUNDAY // 9.09**

**Super Whatever, Beach Goons**

Hoosier Dome

Ya better catch Super Whatever with Beach Goons at Hoosier Dome. Super Whatever released *Never Nothing* earlier this year and have been rippin' up the road in between here and the West Coast since. Beach Goons kind of sound like if you took the good parts of any Wavvves album and then a bunch of acid and then started a band. So, hell yeah.



**MONDAY // 9.10**

**The Pack AD, Brother O Brother**

White Rabbit Cabaret

You've probably heard of The Pack AD but did you know they released two EPs on tri-color, liquid-filled vinyl via local label Romanus Records? They're playing White Rabbit on Monday with their Wrestling-crazed label-mates Brother O' Brother, who just released a version of their new record that is filled with Nerds. The candy, I mean.



**TUESDAY // 9.11**

**Green Screen Karaoke**

State Street Pub

Have you always wanted to see yourself in front of a glitched-out Earthworm Jim cartoon, absolutely slaying the vocals for "Psycho-social" by Slipknot? Make your weirdly specific dreams come true at State Street every Tuesday night. You could wear a Green Man suit and sing "Iris" by the Goo Goo Dolls. That would be hilarious. Get it?



**TUESDAY // 9.11**

**Shonen Knife**

HI-FI

You seriously don't want to miss the legendary Shonen Knife when they tear through the HI-FI on Tuesday night. The bilingual Japanese pop-punk band has been around and kicking ass since '81. They used to open for Nirvana for fuck's sake and they have songs about my second-favorite dehydrated fruit, banana chips.

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# SOUNDCHECK

## WEDNESDAY // 9.05

**Vess Ruhtenberg, Dirty Fuss,**  
Autumn Androids,  
The Melody Inn 7 p.m. \$5, 21+  
**Ski Mask The Slump God,**  
Emerson Theater  
6:30 p.m. \$30+, all-ages  
**The Family Jam,**  
The Mousetrap 9 p.m. **FREE**, 21+  
**Cathy Morris, A Purpose,**  
The Jazz Kitchen 7 p.m. \$10, 21+

## THURSDAY // 9.06

**Counting Crows,**  
Ruoff Music Center  
6:30 p.m. \$21+  
**Jukebox The Ghost,**  
HI-FI 7 p.m. \$20, 21+  
**Chad Valley,**  
White Rabbit Cabaret  
8 p.m. \$10, 21+  
**Eliot Lewis, Coolidge,**  
The Melody Inn 7 p.m. \$8, 21+  
**Saint Aubin, Matthew McNeal,**  
Whale Bones,  
Square Cat Vinyl  
7 p.m. \$5, all-ages  
**Radar Gold, Moon Goons, Mucklo,**  
State Street Pub 9 p.m. \$6, 21+  
**Poetry Open Mic,**  
Irving Theater 7 p.m. **FREE**, all-ages  
**Studebaker John & The Hawks,**  
The Slippery Noodle Inn  
8:30 p.m. \$5, 21+

## FRIDAY // 9.07

**Bronze Radio Return,**  
HI-FI 7 p.m. \$12, 21+  
**The WLDLFE,**  
Old National Centre  
\$10 - \$20, all-ages  
**No Quarter: Led Zeppelin Tribute,**  
The Vogue Theatre 8 p.m. \$12, 21+  
**Hyryder,**  
The Mousetrap 9 p.m. \$8, 21+

**The Easthills, Bullet Points,**  
White Rabbit Cabaret  
7 p.m. \$12, 21+  
**Son Volt,**  
The Bluebird (Bloomington)  
7 p.m. \$20, 21+  
**Bassel & The Supernaturals,**  
Sweet Poison Victim,  
Pioneer 8 p.m. **FREE**, 21+  
**Delta Duo, Jason Hathaway,**  
Jake Walker,  
Irving Theater 7 p.m. **FREE**, all-ages  
**Full Monty, The Run Up,**  
Some Kind Of Nightmare,  
The Melody Inn 9 p.m. \$5, 21+  
**Huascar Barradas,**  
The Jazz Kitchen 7 p.m. \$25, 21+  
**Sam Ash Rock Showcase,**  
Radio Radio 7:30 p.m. \$10, 21+  
**Jeff Jensen Band, Max Jeffrey Band,**  
The Slippery Noodle Inn  
8:30 p.m. \$10, 21+  
**Summer Wars, Gold Steps,**  
The Location, Maravich,  
Hoosier Dome  
6:30 p.m. \$10, all-ages  
**Autumn Androids,**  
Wax Nostalgic and Moira,  
Black Circle Brewing Co.  
7 p.m. \$5, 21+  
**Tom Macdonald,**  
Emerson Theater  
6:30 p.m. \$15, all-ages

## SATURDAY // 9.08

**Pentatonix,**  
Ruoff Home Music Center  
7 p.m. \$19+, all-ages  
**Brandi Carlile, Katie Herzig,**  
Old National Centre  
8 p.m. \$31, all-ages  
**Dumpstahpunk,**  
The Vogue Theatre 8 p.m. \$20, 21+  
**In Calico, Shadeland, Rooms,**  
Black Circle Brewing Co.  
7 p.m. \$5, 21+


**The Putz, Amuse,**  
Horror Section, Parasite Diet,  
The Melody Inn 9 p.m. \$6, 21+  
**The Latin For Maple,**  
Dr. Boldylocks, Robert  
Cravenssonora, Nevermending,  
State Street Pub 9 p.m. \$7, 21+  
**Max Allen Band,**  
Flatwater Restaurant  
8 p.m. **FREE**, all-ages  
**Jeff Jensen Band,**  
The Slippery Noodle Inn  
8:30 p.m. \$10, 21+  
**Flostorm,**  
Books & Brews  
8 p.m. **FREE**, all-ages  
**Stockwell Road,**  
Duke's Indy 7:30 p.m. **FREE**, 21+

## SUNDAY // 9.09

**SALES,**  
The Bishop (Bloomington)  
7 p.m. \$15, 18+  
**Acoustic Bluegrass Open Jam,**  
The Mousetrap 8:30 p.m. **FREE**, 21+  
**Sindicato,**  
The Jazz Kitchen 6 p.m. \$10, 21+  
**The Leisure Kings,**  
The Melody Inn 8 p.m. \$5, 21+  
**Travis Feaster & Friends,**  
The Slippery Noodle Inn  
7:30 p.m. **FREE**, 21+  
**Youth & Canvas,**  
Black Circle Brewing Co.  
7 p.m. **FREE**, 21+

## MONDAY // 9.10

**Liz Vice, Propaganda,**  
HI-FI 7 p.m. \$12, 21+  
**Quintron & Miss Pussycat, The MKII,**  
State Street Pub 9 p.m. \$5, 21+  
**Jazz Jam Session,**  
The Jazz Kitchen 7 p.m. **FREE**, 21+  
**Dicky James & Washboard Shorty,**  
The Slippery Noodle Inn  
7:30 p.m. **FREE** 21+



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**WILDSTYLE PASCHALL**

CHREECE IS OVER, & IT'S GOT ME THINKING ABOUT OUR HIP HOP SCENE. OFTEN, THESE ACTS FIRST COME ACROSS MY RADAR IT'S BECAUSE GUYS LIKE WILDSTYLE PASCHALL ARE OUT THERE BEATING THE DRUM TELLING ME WHICH HOT NEW MC'S DESERVE OUR ATTENTION. HIS BLOG ALL3THIPHOP IS PACKED WITH THE BEST NAPTOWN RAP.

HE'S ALSO A TOP NOTCH PHOTOGRAPHER. THERE ARE SO MANY CHRONICLING THE ROCK & PUNK SCENES BUT HE HAS NO PEERS IN THIS SCENE.

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WILDSTYLE GOT HIS NAME FROM HIS DAYS IN SOME OF INDY'S POPULAR SKATE CREWS

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WILDSTYLE HAS HIS FINGERS ON THE PULSE OF THE LOCAL RAP SCENE. HE CHRONICLES ITS SIGHTS & SOUNDS AND IS THE MOST ARDENT BOOSTER OF ITS HEROES, & A CUTTING CRITIC OF THOSE WHO DRAG IT DOWN. CHECK OUT HIS BLOG, & MOST DEFINITELY CHECK THE POPE ADRIAN BLESS CD.

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BY **WAYNE BERTSCH**

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**♈ ARIES (March 21-April 19):** Now is an excellent time to feel and explore and understand and even appreciate your sadness. To get you in the mood, here's a list of sadnesses from novelist Jonathan Safran Foer: sadness of the could-have-been; sadness of being misunderstood; sadness of having too many options; sadness of being smart; sadness of awkward conversations; sadness of feeling the need to create beautiful things; sadness of going unnoticed; sadness of domesticated birds; sadness of arousal being an unordinary physical state; sadness of wanting sadness.

**♉ TAURUS (April 20-May 20):** Do you have any feral qualities lurking deep down inside you? Have you ever felt a mad yearning to communicate using howls and yips instead of words? When you're alone, do you sometimes dispense with your utensils and scoop the food off your plate with your fingers? Have you dreamed of running through a damp meadow under the full moon for the sheer ecstasy of it? Do you on occasion experience such strong erotic urges that you feel like you could weave your body and soul together with the color green or the sound of a rain-soaked river or the moon rising over the hills? I ask these questions, Taurus, because now is an excellent time to draw on the instinctual wisdom of your feral qualities.

**♊ GEMINI (May 21-June 20):** "Close some doors today," writes novelist Paulo Coelho. "Not because of pride, incapacity, or arrogance, but simply because they lead you nowhere." I endorse his advice for your use, Gemini. In my astrological opinion, you'll be wise to practice the rough but fine art of saying NO. It's time for you to make crisp decisions about where you belong and where you don't; about where your future fulfillment is likely to thrive and where it won't; about which relationships deserve your sage intimacy and which tend to push you in the direction of mediocrity.

**♋ CANCER (June 21-July 22):** To casual observers you may seem to be an amorphous hodgepodge, or a simmering mess of semi-interesting confusion, or an amiable dabbler headed in too many directions at once. But in my opinion, casual observers would be wrong in that assessment. What's closer to the symbolic truth about you is an image described by poet Carolyn Forché: grapes that are ripening in the fog. Here's another image that resonates with your current state: sea turtle eggs gestating beneath the sand on a misty ocean beach. One further metaphor for you: the bright yellow flowers of the evening primrose plant, which only bloom at night.

**♌ LEO (July 23-Aug. 22):** I want to make sure that the groove you're in doesn't devolve into a rut. So I'll ask you unexpected questions to spur your imagination in unpredictable directions. Ready? 1. How would you describe the untapped riches in the shadowy part of your personality? 2. Is there a rare object you'd like to own because it would foster your feeling that the world has magic and miracles? 3. Imagine the perfect party you'd love to attend and how it might change your life for the better. 4. What bird most reminds you of yourself? 5. What's your most evocative and inspiring taboo daydream? 6. In your past, were there ever experiences that made you cry for joy in ways that felt almost orgasmic? How might you attract or induce a catharsis like that sometime soon?

**♍ VIRGO (Aug. 23-Sept. 22):** By volume, the Amazon is the largest river in the world. But where does it originate? Scientists have squabbled about that issue for over 300 years. Everyone agrees the source is in southwestern Peru. But is it the Apurímac River? The Marañón? The Mantaro? There are good arguments in favor of each. Let's use this question as a poetic subtext as we wonder and meditate about the origin of your life force, Virgo. As is the case for the Amazon, your source has long been mysterious. But I suspect that's going to change during the next 14 months. And the clarification process begins soon.

**HOMEWORK:** What good old thing could you give up in order to attract a great new thing into your life? Testify at [Freewillastrology.com](http://Freewillastrology.com).

**♎ LIBRA (Sept. 23-Oct. 22):** When Warsan Shire was a child, she immigrated to the UK with her Somalian parents. Now she's a renowned poet who writes vividly about refugees, immigrants, and other marginalized people. To provide support and inspiration for the part of you that feels like an exile or fugitive or displaced person, and in accordance with current astrological omens, I offer you two quotes by Shire. 1. "I belong deeply to myself." 2. "Document the moments you feel most in love with yourself—what you're wearing, who you're around, what you're doing. Recreate and repeat."

**♏ SCORPIO (Oct. 23-Nov. 21):** "Once in a while came a moment when everything seemed to have something to say to you." So says a character in Alice Munro's short story "Jakarta." Now I'm using that message as the key theme of your horoscope. Why? Because you're at the peak of your ability to be reached, to be touched, to be communicated with. You're willing to be keenly receptive. You're strong enough to be deeply influenced. Is it because you're so firmly anchored in your understanding and acceptance of who you are?

**♐ SAGITTARIUS (Nov. 22-Dec. 21):** In 1928, novelist Virginia Woolf wrote a letter to her friend Saxon Sidney Turner. "I am reading six books at once, the only way of reading," she confided, "since one book is only a single unaccompanied note, and to get the full sound, one needs ten others at the same time." My usual inclination is to counsel you Sagittarians to focus on one or two important matters rather than on a multitude of semi-important matters. But in accordance with current astrological omens, I'm departing from tradition to suggest you adopt Woolf's approach to books as your approach to everything. Your life in the coming weeks should be less like an acoustic ballad and more like a symphony for 35 instruments.

**♑ CAPRICORN (Dec. 22-Jan. 19):** Not many goats can climb trees, but there are daredevils in Morocco that do. They go in quest of the delicious olive-like berries that grow on argan trees. The branches on which they perch may be 30 feet off the ground. I'm naming them as your power creature for the coming weeks. I think you're ready to ascend higher in search of goodies. You have the soulful agility necessary to transcend your previous level of accomplishment.

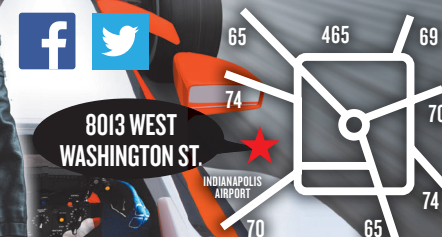
**♒ AQUARIUS (Jan. 20-Feb. 18):** From 49-45 BC, civil war wracked the Roman Republic. Julius Caesar led forces representing the common people against armies fighting for the aristocracy's interests. In 45 BC, Caesar brought a contingent of soldiers to Roman territory in North Africa, intent on launching a campaign against the enemy. As the general disembarked from his ship, he accidentally slipped and fell. Thinking fast, he exclaimed, "Africa, I have tight told of you!" and clasped the ground, thus implying he had lowered himself on purpose in a ritual gesture of conquest. In this way, he converted an apparent bad omen into a positive one. And indeed, he won the ensuing battle, which was the turning point that led to ultimate victory and the war's end. That's good role modeling for you right now.

**♓ PISCES (Feb. 19-March 20):** Below are sweet words I've borrowed from poets I love. I invite you to use them to communicate with anyone who is primed to become more lyrically intimate with you. The time is right for you to reach out! 1. "You look like a sea of gems." —Qahar Aasi 2. "I love you with what in me is unfinished." —Robert Bly 3. "Yours is the light by which my spirit's born." —E. E. Cummings 4. "Tell me the most exquisite truths you know." —Barry Hannah 5. "It's very rare to know you, very strange and wonderful." —F. Scott Fitzgerald 6. "When you smile like that you are as beautiful as all my secrets." —Anne Carson 7. Everything you say is "like a secret voice speaking straight out of my own bones." —Sylvia Plath

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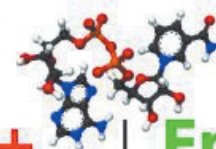
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